

Brochure

www.luisvasquezlorza.com



... Creativity gives voice to democracy and shapes civilization. "It is platform of ideas and agent of changes ... After all, it is imagination that makes us human."

Will Gompertz

STATEMENT

I think there is a great many ways to feel fulfilled and to be passionate about life. Art makes me feel alive. I understand that creativity and imagination are fundamental elements in resolving issues that affect our species. Acknowledging our differences allows us to identify what we have in common as a collective that shares needs, dreams, and goals.

I drink from springs such as music, cinema, social network and media of communication. I love libraries and believe promoting knowledge progressively brings the world closer together.

I identify myself with Robert Rauschenberg and his way to combine materials, technics and languages. I am also inspired by the work of Gottfried Helnwein and his critical sense and simplistic images packed with complex ideas that lead us to challenge the established ideas. The materials used in my work are communication components whose cultural load finds a place in my compositions, thus transmitting ideas and concepts. This way, the process of each project demands experimentation in order to achieve its own integrity. I play with the products the market has to offers, whether these are for sale, or part of the waste stream.

I believe in aesthetic as a medium via which great cultural transformations have been achieved, and as an opportunity to take steps towards reconciliation as regards the many differences that divide our species and withdraw us from nature.

PROJECTS

Reflections around to

Homo Logo Ludens

By Franklin Aguirre

Alfredo Luis Vásquez's artistic research encompasses, among other searches, the interrelation between collectivities united in difference, multi-platform multimedia referents, the industrial production of objects and their subsequent reuse of aesthetics and design as strategies of empathy and community, among many Other interests. One of his recent searches revolves around technologies and their ethics.

The history of technology can be seen in a panoramic way as the history of the tools created by man and their uses. This type of prosthesis has allowed man to extend or amplify his "dominion" over nature, increasing its radius of action and making more and more radical interventions in it. Modern man has not been limited to mere manipulation, because these actions are approaching their reconfiguration, even to their own negation that is evident in the theory of the posthuman and the transhuman.

Primitive technologies such as the mallet, the nail or the pencil are physical tools that basically reconfigure the raw materials by means of controlled energies such as fire, to optimize the functions of the human body, so sophisticated but so fragile at the same time. The new tools in spite of starting from tangible devices are channels or containers of another type of much more complex information such as knowledge. However, when referring to one of the potentialities of the scientific view, by separating the components into their parts and seeing them in a fragmented way, we require storage systems for data and external memories to us, such as a clay tablet, a notebook or a hard drive to record those pieces of information and reuse them reconfiguring them later. The problem that emerges in this point is the great amount of integral parts or components of a whole, that given their intangible character, can be accumulated in quantities previously

unimaginable. In other words, unlike some fruits collected in a basket by a farmer, we have millions of data from credit card users in the world.

Managing these new fragments of our contemporary culture is so complex and incomprehensible that the big companies of Big Data are experimenting in this type of virtual processes, because human thinking is exceeded in this class of metalanguages. However, they are still massive amounts of cold data that are cataloged and reconfigured from statistics, algorithms and iterations that are still difficult to control, given the difference between a computer system and the high elasticity of our thoughts. The process is more complex when considering the contextual affectations, which can reconfigure the priorities in the problems to be solved in a second.

This work that intrigues scientists has led them to the terrain of the post-human, cybernetic and its consequent hybridizations, where the affectation of human feelings leads us to make one decision and not another, despite the justifiable arguments we have. The complex concept of consciousness is another component that makes it even more difficult to "humanize" the bots since one of the basic premises is that one must be aware of oneself and the environment and act accordingly, not only individually but also collectively of a principle of established and consensual reality. The problem is that the conscience is personal and non-transferable as well as inaccessible from the "outside" since apart from the conscious is the preconscious and the unconscious that are generally far from the control of the individual himself.

Not only the environment and our biological condition allow us to configure our version of the real, but also the ability to interact contextually

and to learn at the same time in a constant and elastic way. The great risk is the difference in the capacity for discernment that is linked not only to an important component of our thinking that is memory, but also to the opinion of others in an exercise of mimesis, present in our lives from early childhood . This is one of the possible weaknesses of our complex system of problem analysis, information processing and solution issuance that is usually subject to the decisions of a group that has been successful in a similar previous process or in a social group that for its symbolic power can exert its influence on individual decisions.

Over the course of history, several attempts have been made to collect, consolidate and share the much-dreamed "universal library" that, from Alexandria, through Voltaire's France and now the United States thanks to Google, pretends to appropriate this invaluable collection and share it with humanity. Paradoxically, despite solving a thousand technical problems, are the legal problems specifically those of copyright and private property, which prevent this information is shared by many and remains controlled by few. There is however a complex problem that is the misrepresentation of this large amount of information and the impact it causes in the opinion of those who consume these contents without questioning their authenticity. The concept of post-truth, so present in our time is the evidence of the fragility of the truth or at least of its relativity. It is clear that the more control you have over a means of communication, the more you will be able to manipulate opinion and keep it at the mercy of the capitals that sustain the

system itself, because today, more than before, information is power.

These and other reflections gave rise to HOMO LOGO LUDENS (2016). that part of the current condition, the generation of technology, in which everything is quantifiable, measurable and guided by data analysis; nevertheless, the effectiveness of social control systems turns to banality, frivolity and private property. A complex system of technology that has developed models based on an immense body of knowledge, destined to strengthen the lowest instincts of the human being, distorting the wisdom that all previous generations have documented and that serve as the root of our civilization. Consequently, we appear in the present as the monkey dressed in silk and in his hands a treasure, which invests in primitive and selfish instincts promoted as the panacea to achieve "success" in life.

This series of pieces are a kind of fragments or cultural ruins that are deconstructed and reconfigured, giving an account of the constant exposure to references of all kinds, which are made even more frequent and faster in new media. The natural and the cultural continue to cohabit and create tensions that give us the illusion of the apparent control exercised by man over it, until some catastrophe arrives and reminds us the order of the hierarchies.

This project won the open call 'Incentives to Creation', Institute of Culture and Heritage, Governorate of Antioquia 2016.



Glimpses of having illusion

Mixed

75 x 75 cms

2016



Never to arrive implies never to arrive

Mixed

75 x 75 cms

2016



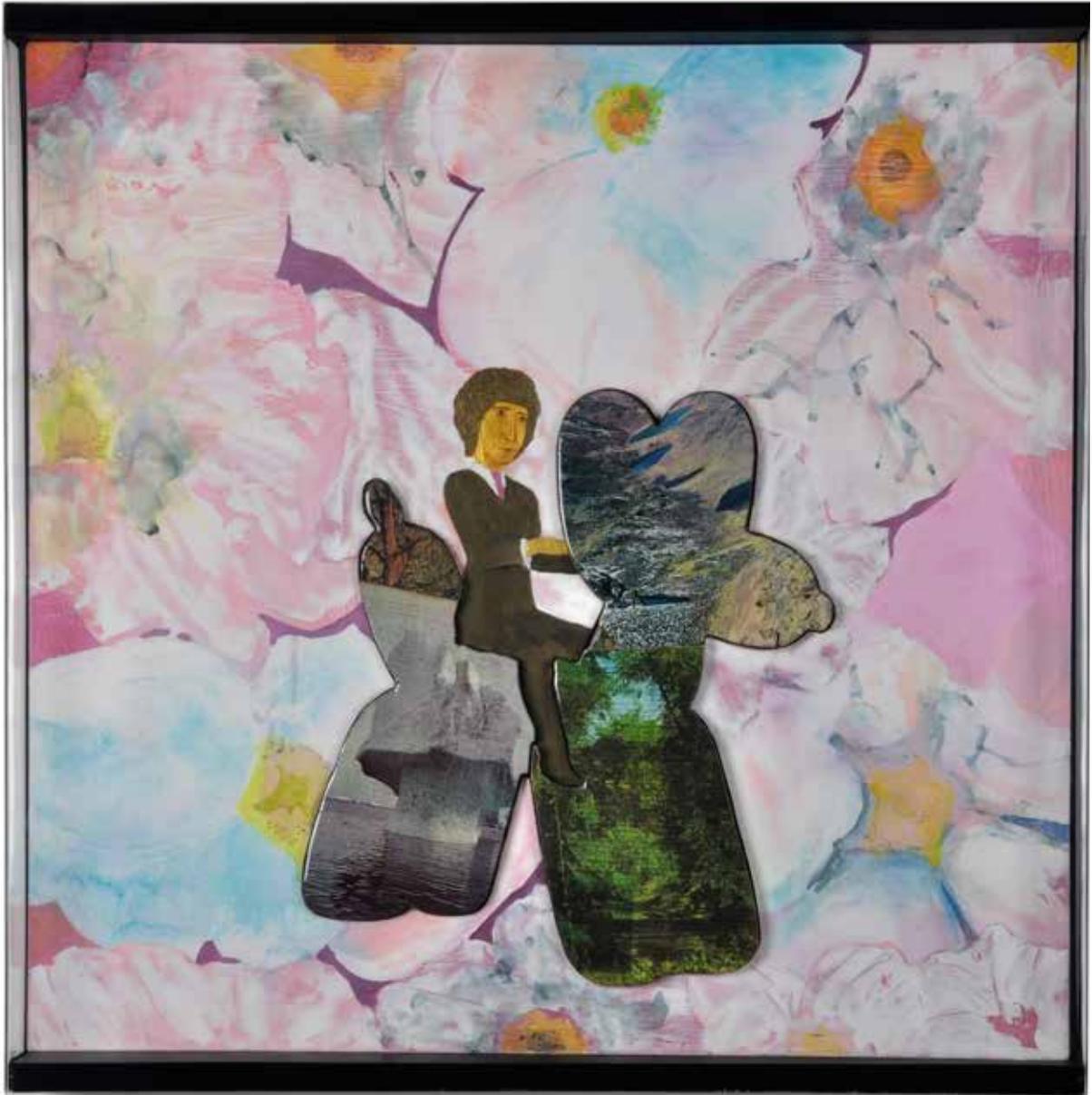
Fiction shortcuts
Mixed
75 x 75 cms
2016



The flirtation of the mind
Mixed
75 x 75 cms
2016



Perplexed landscapes
Mixed
75 x 75 cms
2016



Live without knowing how
Mixed
75 x 75 cms
2016



Everything tastes like a dream
Mixed
75 x 75 cms
2016



There is no ideal that deserves the sacrifice of a toy train

Mixed

75 x 75 cms

2016



Shipwrecks
Mixed
75 x 75 cms
2016



Estilia (that for greater austerity, live in
a column)
Mixed
75 x 75 cms
2016



Different forms of the same
inheritance
Mixed
75 x 75 cms
2016



It's what one gets
Mixed
75 x 75 cms
2016



The lovers of the dream
Mixed
75 x 75 cms
2016



In the propyl condition of uncertain destiny
Mixed
75 x 75 cms
2016



Moments of all colors
Mixed
75 x 75 cms
2016



Seduction by translation
Mixed
75 x 75 cms
2016



Vague dreams
Mixed
75 x 75 cms
2016



Tenderness of what has never happened

Mixed

75 x 75 cms

2016

Don Justo's day

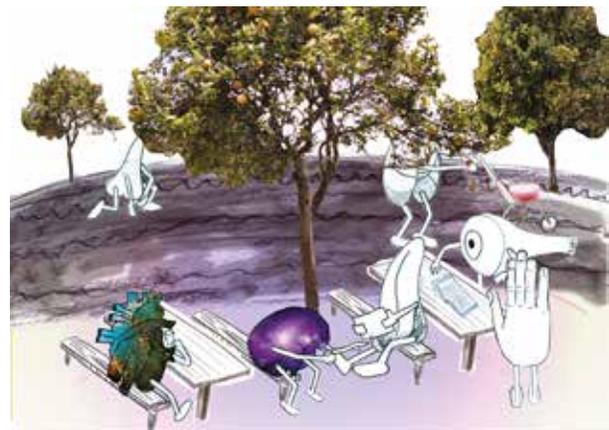
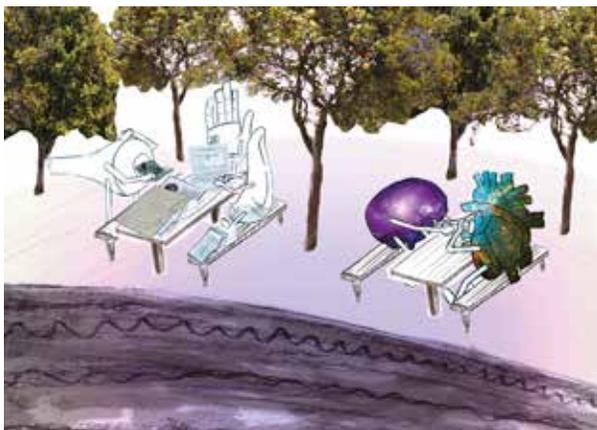
Micro tale (still image), 2016.

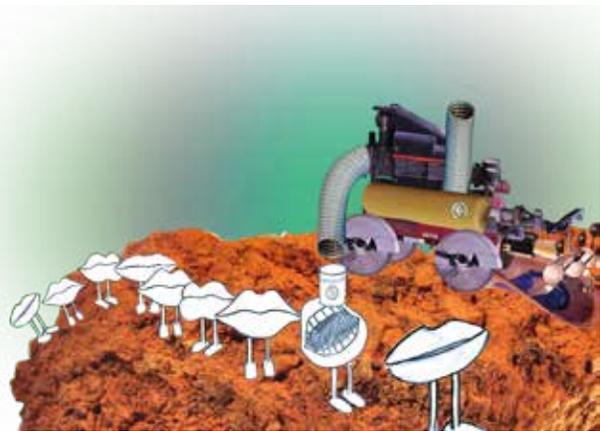
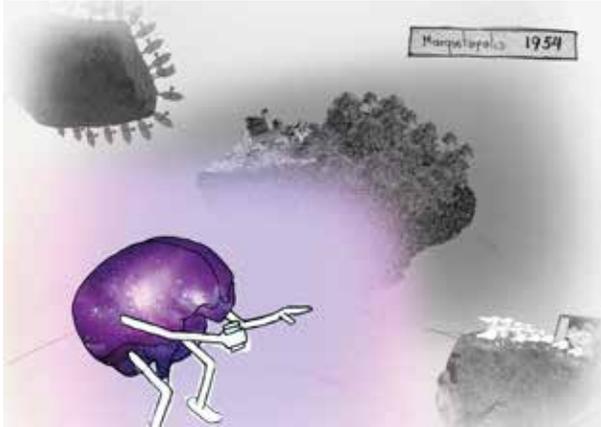
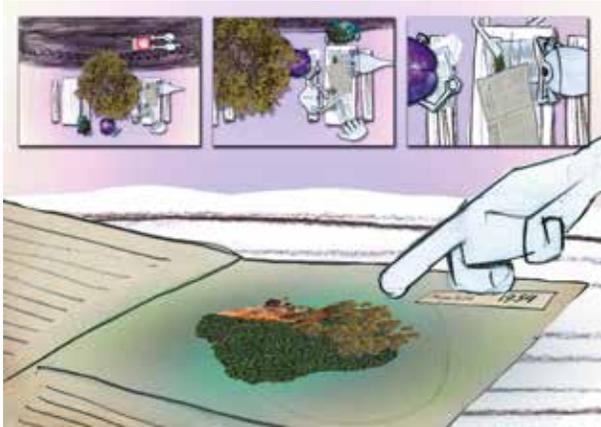
In response to 'Imaginaries of life in peace', an open call by the Museo Casa de la Memoria [House of Memory Museum], Luis Vásquez worked on a proposal that revolved around concepts such as biocracy, collectivism and the text 'Organs without bodies' by Slavoj Žižek. The result was a narrative that invites us to recognize the importance of being aware and recognized as part of a whole, which is affected by each action or omission that we perform without dimensioning its impact.

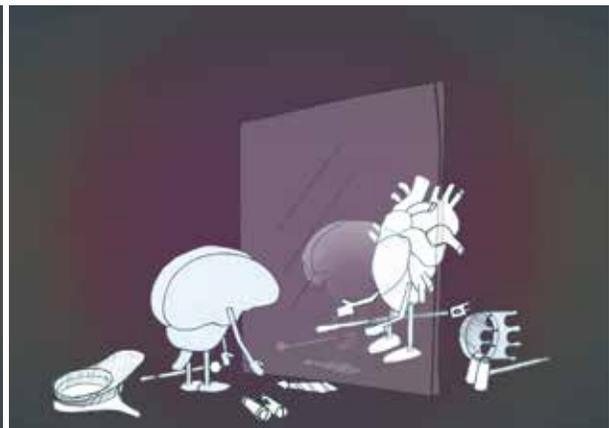
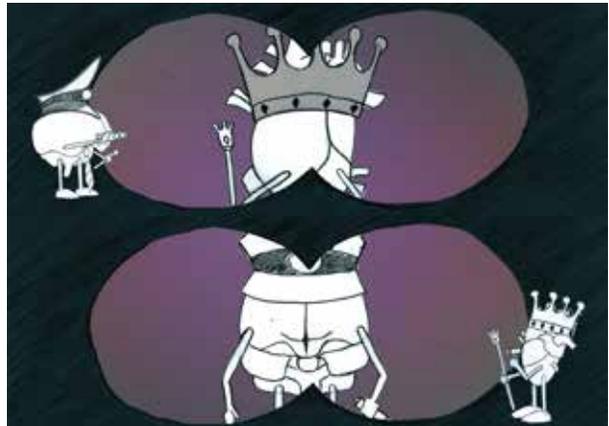
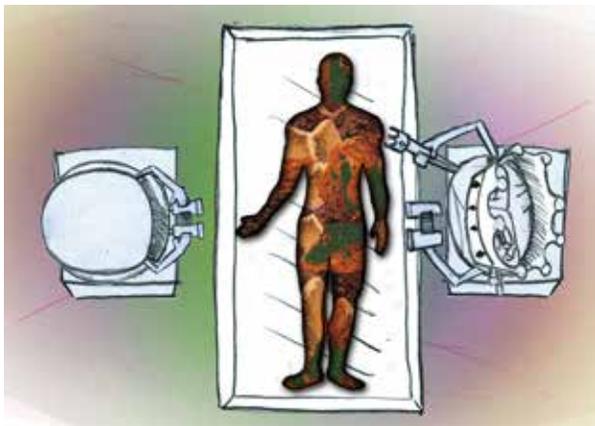
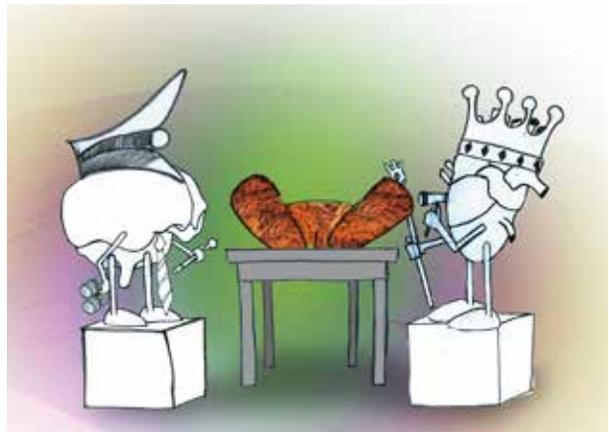
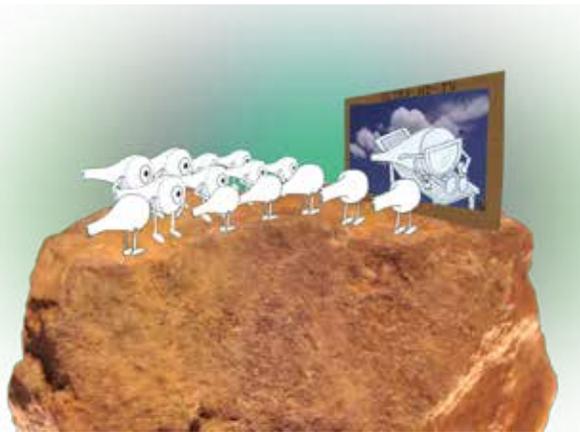
This project won the open call by the House of Memory Museum: 'Imaginaries of life in peace'. Medellín, 2016.

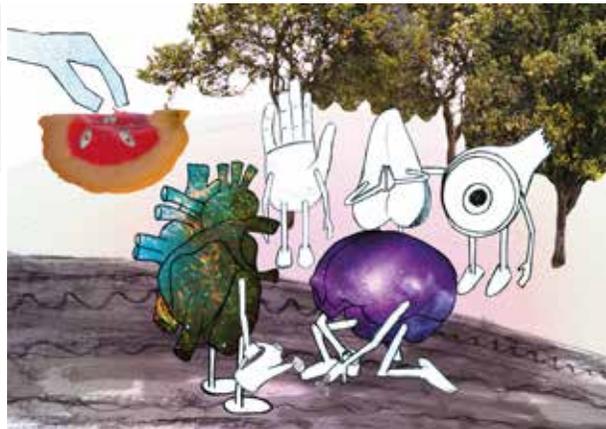
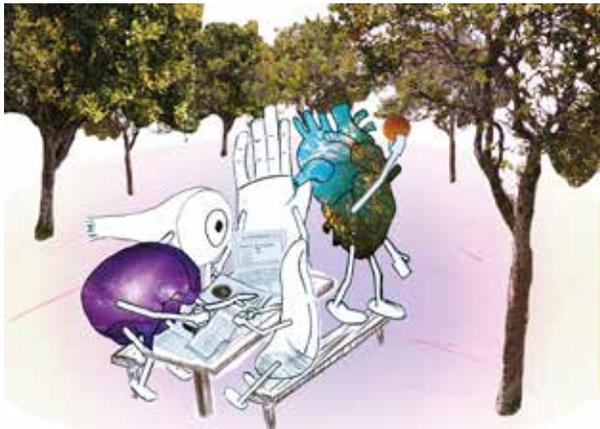
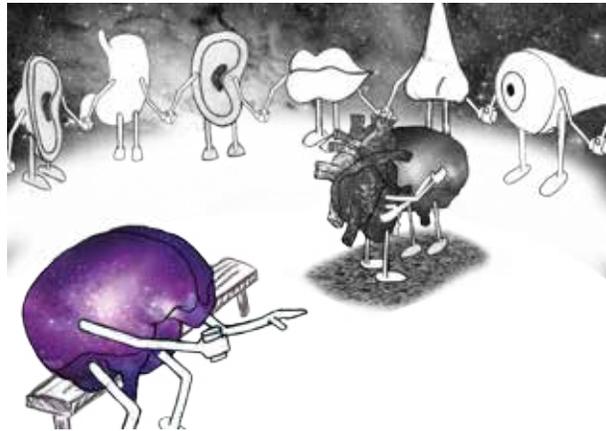
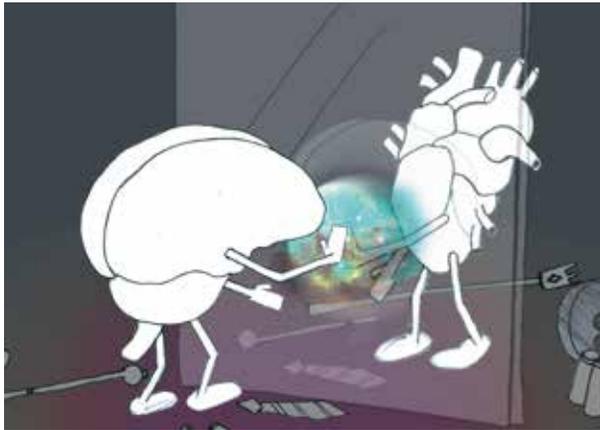


Este es una obra y obra que vive. Si la capacidad de vivir y el mundo lo que habita en él son lo que hace que la humanidad exista. Los cambios de los días más rápidos, los cambios de los días de la vida y que una vez más se repite.









We are all hunted every day

Photography, 2015.

Since 2012, photography has been one of the techniques most practiced by this artist and it was part of his work in cultural promotion in Corregimiento San Cristóbal - a Borough of Medellín City. He grew fond of that place and he has had the opportunity to live in different municipal rural settlements, La Palma, among them, particularly in El Moral environmental reserve. In those few months, he devoted to registering the fauna that inhabits the place. He also found out that hunting was still practiced in the location. It all happened when Juan Fernando Sánchez Vásquez found a little dog dead by the fences that surrounded the reserve. This situation triggered the development of a number of images and texts about meat consumption, the food industry, and its relationship with animals.

This project was developed in association with Juan Fernando Sánchez Vásquez, coordinator of the farm and author of the texts for the exhibition.

This project won the Stimulus to the creation awarded through the Local Planning and Participative Budget Program of the Mayor's office of Medellín.

Todos somos, todos los días, cazados

Vivir es una pena y de un momento a otro se encuentra apesada por un castigo, lo persigue hasta dejarte sin aliento. Corres. La diablosa se hace impulsiva. Respiras, te obligas a ser rápido. También. El sábado lo día todo por repetición, se tiene que volver. Se hay silencio de realidad social. De lo más al contrario. Apresurados para encontrar la perfección se encuentran, ya no solo corren. Los caudales, dejan de ser agua y duricia. Los ríos, hacen decisiones, más a la abstracción con cautela. Despiertas. Sin salir del sueño, vibra con sus susurros. Fictivos. Posibilidad de escape. Consumo de energía y acción. Me sirve correr en sentido contrario, la amenaza está ahí, al mismo. Te obligas a ser rápido, apresurados la fuerza, perlas...

Las imágenes de esta serie buscan ejemplar la reflexión crítica, por medio de múltiples miradas, que llevan al espectador-prosa que somos, a leer la cotidianidad y actualidad del arte de casa en la naturaleza y la artificialidad, con la cual se abren hoy en el ecosistema del silencio. Presentamos los alimentos que cotidianamente llegan a nuestra mesa.

"Los productos de la sociedad de consumo tienen una estructura de cubo: imitación de la forma estereotipada de un producto original, que un fabricante produce que nada tiene que ver con él." (Una línea que vive la mayoría en su "reflexión de trabajo") [...] La carne que compramos tiene impurezas: agua, cuando está cocinada, está mezclada con patata o "proteína texturizada de soja" -"cuando está picada y embutida"-(esto es carne es el siguiente artículo, específicamente)

Todos somos, todos los días, cazados.

Juan Fernando Sánchez Viquez

San Pedro. Por un momento de la vida cotidiana. Editorial siglo 21, España. 2014

Reflexión sobre las prácticas de caza en zonas rurales de Medellín y el consumo de productos de proteína animal.
 Proyecto realizado por Alfredo Luis Viquez Flores
 Fotografía: Alfredo Luis Viquez Flores

Albedrío...



En el mundo ya nada libre y se muestra igual, es una de ellas, indiferencia o búsqueda de su peligro. En las ciudades la vida está programada, no se hace, solo se come y de alguna manera la mejor muerte es la imprimida, a veces de una enfermedad o un accidente.



Equidad

La biodiversidad es un recurso vital. Cada día se pierden especies, se destruyen ecosistemas y se reducen los servicios que brindan. Sin embargo, la biodiversidad puede mejorar la calidad de vida de las personas y sus comunidades.

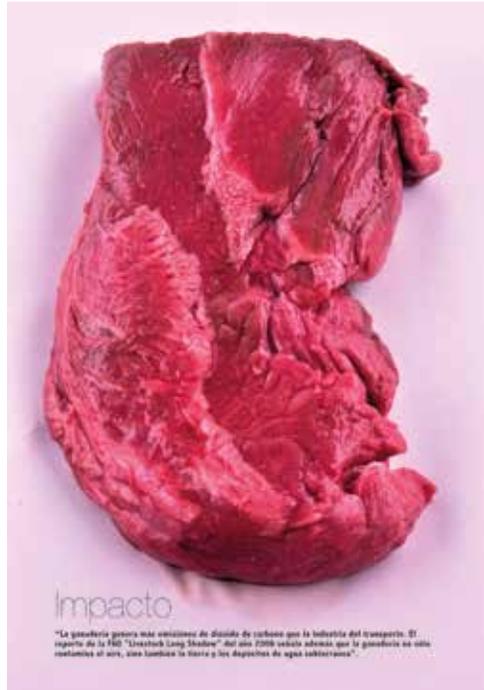
Natural



Aunque este mundo es un lugar precioso, está amenazado por la acción, el agua, el espacio, el conocimiento y mucha vulnerabilidad. Los nuevos hábitos de vida hacen que sea difícil sobrevivir y escapar del cambio.











The pool is closed on Mondays

Photography, 2015.

Project where the artist used his taste for photography, motivated by the observation of a pool he often visited during that year. Although the urban development of the city has displaced a number of species such as birds, among many others, the latter, by their nature, manage to make presence in very populated areas. In their daily life and to meet their needs, pools become gathering points where they also make the most of the water, which allowed me to capture the dances, juggling and pirouettes that only they can do.

One of the images in this series was selected to be part of the exhibition of the XXVI Wildlife Photography Contest, Santa Fe Zoo, Medellin.





La Asomadera pedestrian bridge, San Cristóbal

Urban intervention (western road connection, sector La Loma), 2013.

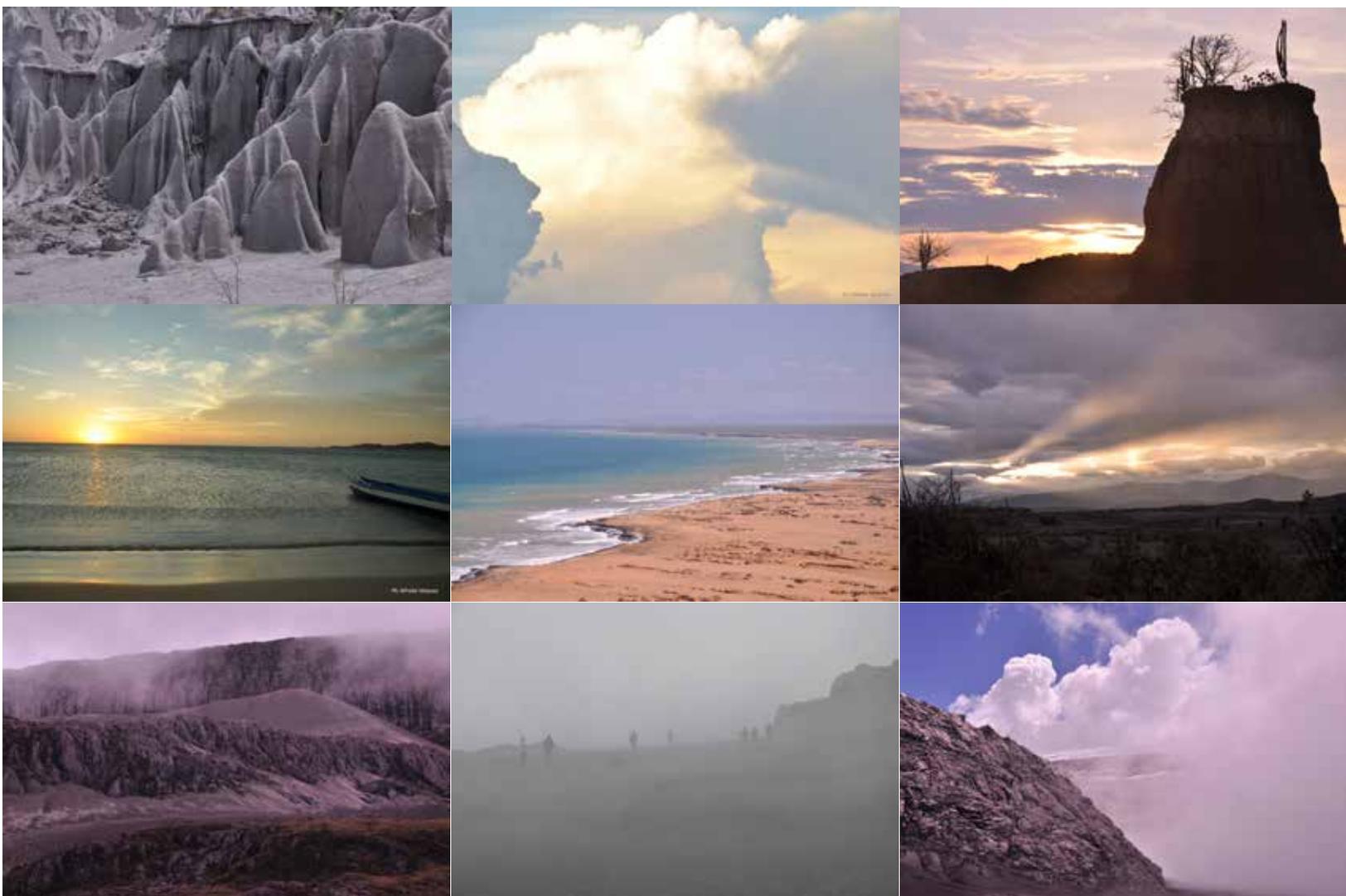
This is an artistic and social project which the consortium responsible for the road integration to the West developed in order to redress and strengthen the articulation between the centrality of the corregimiento and the vereda La Loma, one of the most affected by violence. This was developed through the participation of adults and older adults of the sector together with graffiti artists, who were young people living in the location. The result is a collective work that focused on collecting part of the cultural, natural imaginary and memories of the sector, before the road project.





Selection of photography

Since 2011, Luis Vásquez has used the camera as a documentary resource for his tours, and as a tool for collecting and capturing images that serve as inspiration, research material, and reflection for his artistic productions.







Artificial Innocence

Work carried out around victims and 'false positive' killings as a result of the conflict in Colombia, which is characterized by violence and the violation of the rights to civil society. It also highlights the negligence and corruption of the legal system, which makes a perfect mix for the lack of justice and growing impunity. It results in a loss of credibility in the Institution and a growing number of unpunished crimes.

This art work was part of the exhibition of the Fifth Regional Biennial of Art in Antioquia.



Mixed
40 x 75 cms
2009



When does it matter?

This work was born from the action taken by the Minister of Defense in 2007, Juan Manuel Santos, to renew the supply of weapons of the National Police for a large sum of dollars, in contrast to the allocated budget for education and investment in social programs which had been evidently reduced. This art work presents a reflection on the projections and opportunities to which the new generations of our country are exposed to in the midst of violence, fears and repression.

This art work was part of the exhibition of Salón Departamental de of Art 2010 -2011, in Antioquia.

*Mixed
40 x 140 cms
2010*



Face cube

2007

This was a project coordinated by the Cittadellarte, Biella, Italy, in which the institution created a model that would serve as ambassador of the products and services of the Piedmont region to the world. To achieve this purpose, a method was created in which a company (product or service), a craftsman of the region, and a guest artist are integrated. Alfredo Luis Vásquez was honored to participate in the creative conception of one of the eleven cubes that are part of the exhibition. In team with the Eventos y Proyectos Editoriales [Events and Publishing Projects] Company and the craftsman of the De Pascuale Francesco bookbinding shop. As a result of this collective work, the Face Cube (Cube of faces) was conceived. Through it, the artist wanted to reflect the emotions contained in the written communication since, while the characters allow us to share ideas, it is the feelings involved in them that which make us feel passion and vibrate through reading.



Object
40 x 40 x 40 cms
2007



Unidee

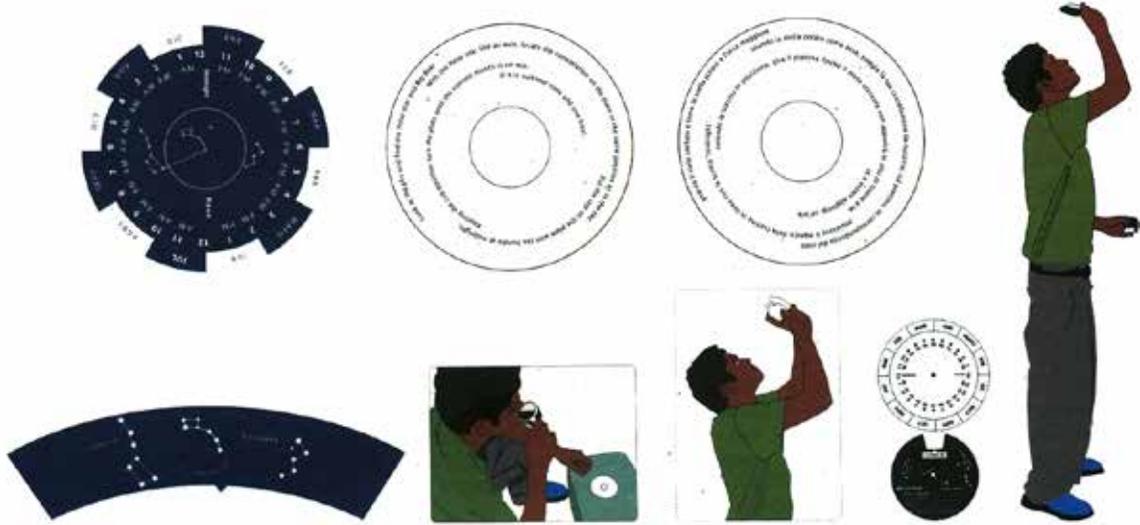
Residence 2004

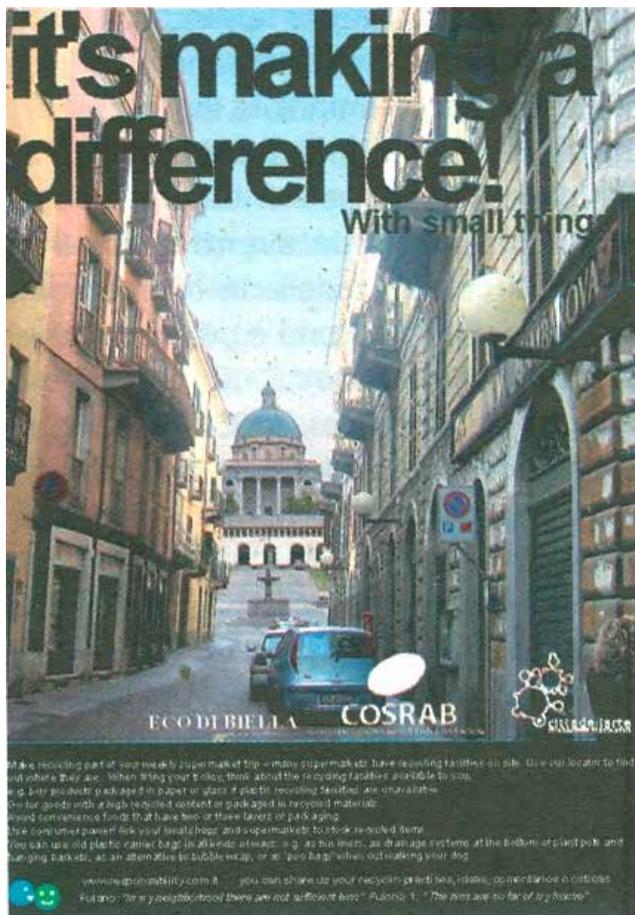
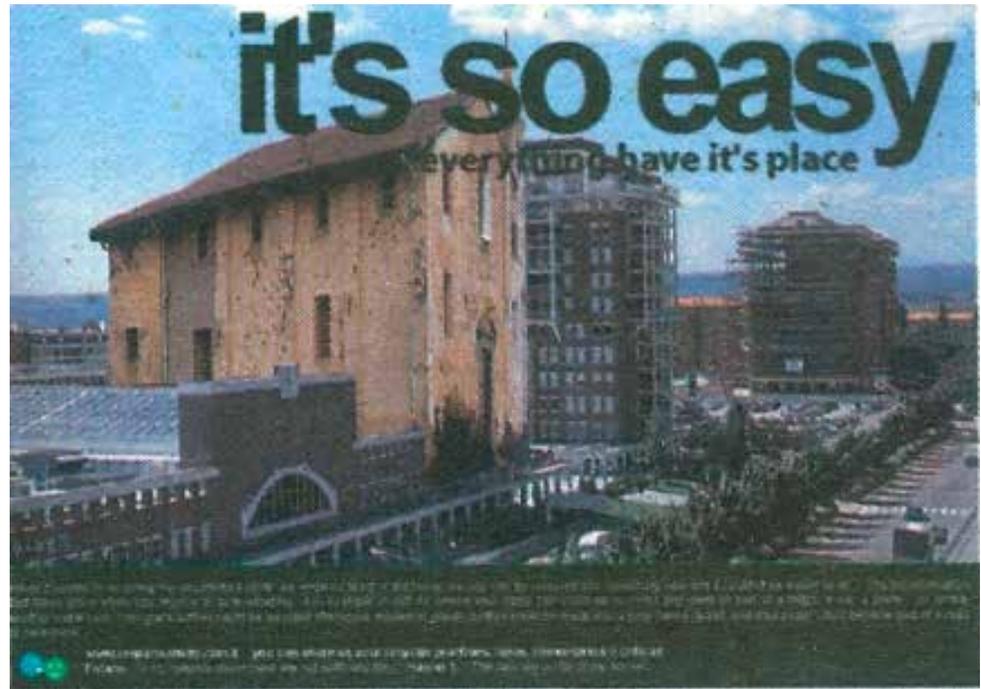
Artistic internship carried out through the University of the Ideas program, which was a project by the Italian artist Michelangelo Pistoletto based on the principle 'social responsible transformation.' For four months a group of 15 people from different places of the world, and belonging to different disciplines of knowledge, shared concepts, points of view and ideas to imagine a more equitable, fair and conscious world, in the Cittadellarte (Biella, Italy).

During this period, he worked on the projects 'It's so easy,' a communication proposal aimed at implementing and improving the separation of solid waste, emphasizing the idea that everything has a place where it is useful.

Within the creative development of this internship, he also worked on the proposal of two models of pants (trousers), which pointed to the fusion and easy way of making of garments something more versatile and agile at the moment of changing activities during a working day.

Illy cup was an opportunity offered to all the group of participants from the Unidee, as well as other creative requests which arrived from companies and sponsors of the Cittadellarte. In this Illy cup project, the artist focused his idea on integrating an extra possibility to the cup of coffee, which was materialized in the project "Star Clock." Applying the graphics of the stellar clock to the shape of the cup, this union offers the possibility of knowing the time through the stars, a gesture to reconnect us with the cosmos.

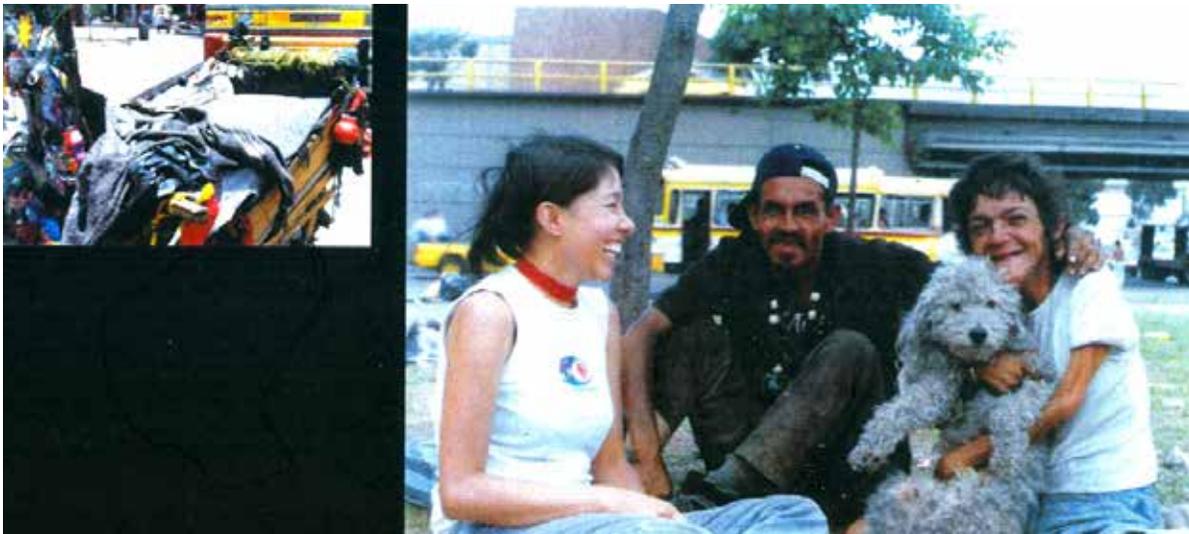




Mattress to chase a shadow

Installation, 2003.

This work is the result of the field work carried out in Barrio Triste neighborhood, in the center of Medellin City, in the current year. This sector is often visited by people who live in the street, mostly users of psychoactive substances and make a living out of recycling. Elizabeth and Jaime were the contact couple at this place and to whom the artist visited for a period of six weeks, during which he approached his daily life, poetics and cosmogony.





¼ of sleep

Installation, 2003

This work is part of a study by the artist about the roots, the sense of belonging, and the concept of home. Cultural elements that represent and give meaning to the individual in multiple personal and social aspects. A nomad, a wandering or a displaced dream and the dream weave a personal poetic with space, which allows, even for a brief time, to reconcile and rest, to catch the breath to continue the journey.

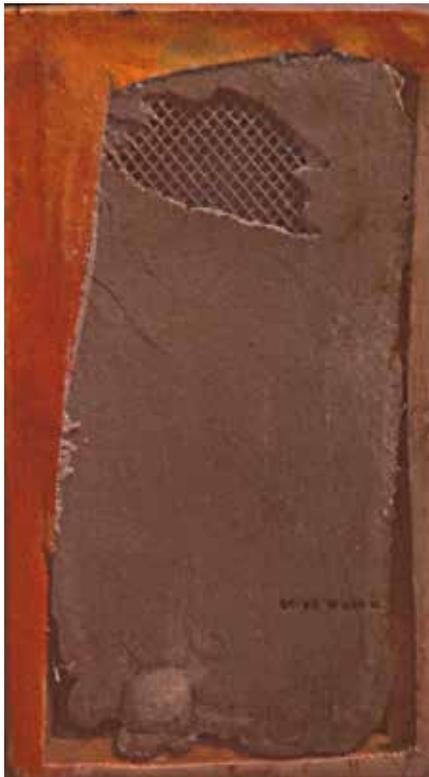
Installation
400 x 25 x 10 cms
2003



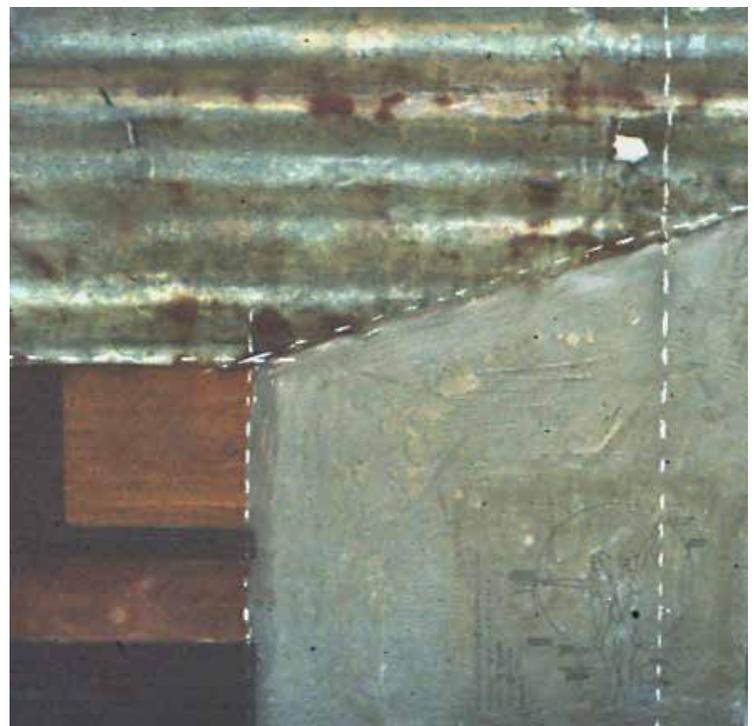
Special architectures

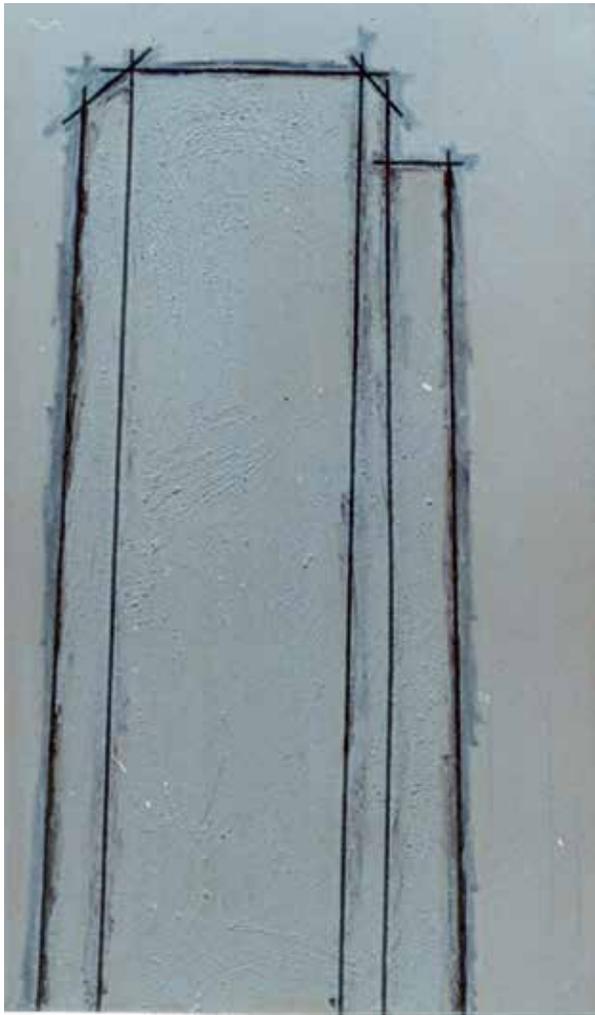
Acrylic on canvas, 2001.

On the way to find a leitmotiv to give meaning to Luis Vásquez's personal proposal, and after the first approaches to analog photography, he focused his interest in the city, its architecture and textures. He was inspired by the work of painter Charles Rettew Sheeler to give shape to this series of pictorial works loaded with color, materials and geometries.



Mixed
Variable measures
2001





Mixed
Variable measures
2001





Mixed
Variable measures
2001



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Linkedin: LuisVásquezElorza

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PRESS

<http://www.cubiinmovimento.com/cubo09.htm>

<http://www.elpuentelab.org/archivo.htm>

http://www.cittadellarte.it/uni_archives/unidee2004/residents/luis.htm

<http://wartabv.luondo.nl/nl/illy.art.espresso.cups.Cita.dell.arte.Fondazione.pistoletto.2006>

http://www.illycups.nl/contents/en-us/p23_illy_art_collection_2006_fondazione_pistoletto.html

<http://illycoffee.co.za/shop/en/content/32-2005-collection>

<http://www.worthpoint.com/worthopedia/fratelli-fortuna-alfredo-luis-vasquez-533755431>

http://www.cittadellarte.it/uni_archives/unidee2004/projects/popup/illyluis.htm

<http://parquedelavida.co/index.php/noticias/item/233-expofotografia-cooperativa-2013>

<https://www.youtube.com/watch?v=ZjD63RcWBFI>

CURRICULUM VITAE

Alfredo Luis Vásquez Elorza
Telephone: 3014203572

EDUCATION

1999 - 2005 Plastic Arts degree, University of Antioquia, Fine Arts Faculty.

2000 - 2003 Administrative Assistant, Plastic arts section, University Museum, University of Antioquia, Medellin.

EXHIBITION

SOLO

2018
"Homo Logo Ludens", University Museum, University of Antioquia, Medellin. February - April.

2017-2018
"Homo Logo Ludens", Fernando Botero Library Park. December 2017 - February 2018

2016
"Homo Logo Ludens", Diego Echavarría Misas Foundation. this project won the Incentives to culture, Institute of Culture and Heritage, Governorate of Antioquia.

"We are all hunted every day", celebration of the World Environment Day, Casa de la Música, Epm Foundation, June 2016.

"We are all hunted every day", Nuevo Amanecer, Unidad de Vida Articulada – UVA [New Dawn Articulated Life Unit], Santo Domingo Medellin, Epm Foundation, August 2016.

"We are all hunted every day", La Imagination, Unidad de Vida Articulada – UVA [The Imagination Articulated Life Unit], Cra 40 #614, Medellin, Epm Foundation, September 2016.

"We are all hunted every day", San Fernando, Unidad de Vida Articulada – UVA [New Dawn Articulated Life Unit], Itagüí, Epm Foundation, October - November 2016.

2015

"We are all hunted every day", Fernando Botero Library Park. This project won the Stimulus to the creation Local Planning and Participative Budget Program of the Mayor's office of Medellin. Corregimiento San Cristóbal.

2002

Particular Architectures, University Museum, University of Antioquia, Medellin.

IN COOPERATION

2017-2016
Imaginerias of a life in peace, Museo Casa de la Memoria [House of Memory Museum]. The project "Don Justo's Day" won the Stimulus of the Museo Casa de la Memoria 2016.

2014

Photo Fauna, Public Improvement Society of Medellin, Santa Fe Zoo.

2013

Artistic intervention on the pedestrian bridge La Asomadera, social and artistic articulation project. Vereda La Loma, Corregimiento San Cristóbal.

2012

"Place is city", Public Library System of Medellin artist reunion.

2011

Fifth Regional Biennial of Art in Antioquia, Governorate of Antioquia.

2010

Cubi in movimento, Milan, Italia. April 14 - 19. Furniture Hall.

Cubi in movimento, Rome, Italy. June 12 - 13. 5th Geographic Book Forum.

2008

Cubi in movimento. Biella, Italia. November 22. Presentation of the activity of the production office, Cittadellarte.

Cubi in Movimento. Seoul, South Korea October 10 - 31. Lifestyle made in Italy.

2007

Cubi in Movimento. Pekin, China, May 14 - 16. Sample Cubi in Movimento: ambassadors of the Biellese and Piedmontese territory.

Cubi in Movimento. Initiative for the development of new opportunities of entrepreneurship, projection, tourism and cultural relations between the regions of Piedmont, Italy and Ningbo, China. April 27 - May 6.

2006

40 National Salon of artists, colectivo El Puente [The Bridge collective], Bogota, Colombia.

Cubi in movimiento. "Italy Dimension 2000", Palace of Congress of Luxembourg, September 15 - 17.

2005

Regional Artists' Hall, El Puente [The Bridge] Project, "How to Join the Oceans," Manizales, Pereira, Armenia, Medellin.

National Prizes of Culture, University of Antioquia, Chamber of Commerce of Medellin.

Esta Es Tu Casa [This Is Your Home], Region Corporation, Taller Siete, Cedecis, Mujeres que Crean [Women who create] Corporation, Faculty of Arts of University of Antioquia, Mayor's office of Medellin, Secretariat of Citizen Culture, Bancolombia Foundation, Muestra de arte público [Public Art Exhibition] Collective. Medellin.

2004

Unidee in Residence International Program 2004. Fondazione Michelangelo Pistoletto, Biella, Italia.

2003

Three heads with thirteen glances, Graduate exhibition, Bedout Building, Medellin.

Punctual glances, Fenalco Art Gallery, Bogota.

First Contest of Design of Posters: The reading and the library, Department of Culture and Libraries of Comfenalco Antioquia. Medellin.

2002

INVENTORIES, Chamber of Commerce of Medellin, Downtown headquarters, artistic exhibition of students of integrated and degree.

2001

Particular Architectures, auditorium of the Itagüí Library Foundation.

Religious Art, auditorium of the Itagüí Library Foundation.

2000

Monitor room, University Museum of the University of Antioquia, Medellin.

9 Northwest Visual Arts Hall, Comfenalco service unit, Medellin.

Religious Art, auditorium of the Itagüí Library Foundation.

ACKNOWLEDGMENTS

The project "Homo Logo Ludens" won the open call 'Incentives to Creation', Institute of Culture and Heritage, Governorate of Antioquia 2016.

The project "Don Justo's day" won Incentives of the Museo Casa de la Memoria [House of Memory Museum] 2016.

This project "We are all hunted every day" won the Stimulus to the creation awarded through the Local Planning and Participative Budget Program of the Mayor's office of Medellin.

2001

"The Current Museum: conceptualization and praxis," Interamerican School of Library Sciences, University of Antioquia, Medellin.

Stimulus to Culture, Local Planning and Participative Budget Program, Creation line, Mayor's office of Medellin, 2015.

2000

"Research for curatorship of exhibitions," Division of Visual Arts, Ministry of Culture, Museum of Modern Art of Medellin.

Cubi in movimiento: Artist invited to participate of the project carried out by Fondazione Michelangelo Pistoletto, Biella, Italia. 2007

1999

"Research for curatorship of exhibitions," Division of Visual Arts, Ministry of Culture, Museum of Modern Art of Medellin. Length: 20 hours.

Unidee in Residence International Program 2004. Fondazione Michelangelo Pistoletto, Biella, Italia.

Illy Cup Design. Design for the collection of cups by Illy Cafè, Fondazione Michelangelo Pistoletto, Biella, Italia. 2004.

"Urban and poetic installations of the ephemeral", postgraduate in Aesthetics, Faculty of Human and Economic Sciences, National University of Colombia, Medellin. Length: 12 hours.

Honorable mention, First design contest of posters: The reading and the library, Department of Culture and Libraries of Comfenalco Antioquia, 2003, Medellin.

"Educational Dynamics and Culture in Museums", Museum Corporación de Antioquia. Medellin. "The street, towards an ethnography of public spaces," postgraduate in Aesthetics, Faculty of Human and Economic Sciences, National University of Colombia, Medellin. Length: 12 hours.

SEMINARS

2016

Symposium, Cultural leaders for development. Museum of Antioquia.

COLLECTIONS

2014

Funding tools for artistic and cultural projects, Vision Of, Centro de Arte on Line. May-June.

University Museum, University of Antioquia, Medellin. Fenalco, Bogota.

2013

Process of Training of Counselors of the Cultural Sector, Secretary of Culture, Municipality of Medellin and ASECULTURA. November 2013 - February 2014.

WORK EXPERIENCE

Adjunct professor, Creativity Area of the Graphical Advertising Communication program, University of Medellin. 2009.

2007

The challenges of creative recycling, Reggio Emilia Italy, January 24 - 27, 2007.

Coordinator of Corpo triade cultural area. 2008 - 2011

Guest lecturer in *Ephemeral Spaces* course, Faculty of Architecture, Universidad Pontificia Bolivariana, exercise: *Interventions during the second semester of 2009 and first semester of 2010.*

2011
Adjunct professor, Universidad Pontificia Bolivariana.

Technician of exhibitions for the Public Library System of Medellin.

2012
Adjunct professor, *City Sculpture and Creativity*, Universidad Pontificia Bolivariana.

2012-2013
Cultural promoter, *Fernando Botero Library Park*, Corregimiento San Cristóbal, Borough of Medellin, Public Library System of Medellin.

2013
Public artistic intervention, *pedestrian bridge*,

road integration Aburrá-Cauca, San Cristóbal.

2014
Coordinator of the operation for the Association agreement, *Cultural Agenda Comuna 6: Doce de octubre*, 6 months, 24 events.

Teacher Training for employment, *Foster Home, Social-Pastoral work*. July-August.

Cultural promoter in territory, *Medellin is a Grape*, Museum of Modern Art of Medellin, *Uva San Cristóbal*, 1 month.

2015
Coordinator of the operation for the Association agreement, *Cultural Agenda Comuna 12: La América*, 5 months, 38 events.

LANGUAGES

English: Speaking, writing, and reading, upper-intermediate level.

Italian: speaking and reading, basic level.

Brochure

www.luisvasquezelorza.com